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We have said enough to indicate what we believe to be the right way of approaching the subject. It would take more space than a review can claim to discuss the names of the persons commemorated on the diptychs. Probably most of the suggestions offered by Saeki are unsound and the whole question requires re-examination. But, as we said at the beginning, the book is one of great value to Christian students of the East, and we are glad to have so fresh and intelligent a contribution from the Japanese-Chinese side.

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DANTE. C. H. GRANDGENT. (Master Spirits of Literature.) Duffield & Co. 1916. Pp. vi, 397. \$1.50.

THE LADIES OF DANTE'S LYRICS. C. H. GRANDGENT. Harvard University Press. 1917. Pp. vi, 181.

Professor Grandgent's purpose in writing his book on Dante is clearly stated in its preface: "It has been my purpose to present my hero, not as an independent figure, but as the mouthpiece of a great period of the world's history. I have attempted to trace a portrait of the Middle Ages with Dante's features showing through. At length or in brief according to the degree in which they wore his likeness, various phases of medieval life have been first discusst and then illustrated by copious citations from the mighty spokesman. Thus I have hoped to differentiate my study from the many volumes already devoted to the Florentine poet."

At first sight some doubt may arise about the logical disposition of the thirteen chapters of this book, and it is only after careful consideration that the author's method in analyzing the mediæval life, with an advance from the general to the particular, becomes evident. A short biography of Dante is the real preface to the book. Then follows an outline of the most comprehensive mediæval characteristic, its political and religious conceptions, theories, and institution, and especially the struggle between Church and State which is the convergent point of all mediæval history.

Literature, art, and science are closely connected with this feature of mediæval life, and their development is clearly outlined in the four following chapters: Mediæval Song, Language and Poetry, Didactic Literature, and Mediæval Learning. But the highest accomplishment of the mediæval scientific mind is its theology (Chap. VIII); not only because theology is at the top of mediæval specu-

lation, but primarily because it offers the only basis for a systematization of all the mediæval learning. It is in connection with theology that the Middle Ages developed their conception of the universe as a reality, and that side by side with a very fragmentary terrestrial geography they created also a super-terrestrial geography to which Dante gave in his poetry a more definite and plastic form. No less depending upon theology was the mediæval appreciation of the human activity in the world, although "ancient mythology had to be picked up with history, and the two were not always distinguished" (p. 226). But, after all, such a mythology went through a process of Christianization, in the same way that Aquinas had Christianized Aristotle's philosophy, and that the popular tradition had Christianized Virgil and other typical figures of the classical world.

Love for images and figures, for allegory, is the main characteristic of mediæval artistic expression. To the mediæval thinker, trained in considering all things visible as mere analogies of the unseen truth, to allegorize was to imitate exactly the divine method in nature. Allegory is in mediæval art what analogy is in mediæval philosophy. At this point, and in the light of these various elements of mediæval life, we are able to penetrate the psychology of the mediæval man.

The last chapter, in which is given a synthesis of the content of the *Divine Comedy*, is the epitome of the book, in the same way that Dante's biography at the beginning is its preface. The appeal to Dante's life, work, and thought is constantly made throughout the whole book to illustrate the various phases of the mediæval world, and it is mainly through Dante that we see its political and religious organization, its poetry, its theology, its knowledge of the cosmos and of human history. Dante himself is the highest representative of the mediæval temper. As a whole the book fulfils the promise of the author and satisfies the expectation of the reader.

As for the chapters dealing with mediæval poetry, Professor Grandgent is such a competent scholar in that field that it would be hard to contest any of his assumptions. I take, however, the liberty of calling his attention to a single point which seems to me to be of real importance. Although there is no doubt that the Sicilian school of poetry derived its main inspiration from the Provençal love-songs, yet, as Professor Grandgent remarks, it possesses some characteristics of its own: "Their verse is similar in most respects to the Provençal and yet different enough to suggest that it was copied in part from some intermediary, probably German, as well

as directly from the south Gallic songsters" (p. 129). As yet we have no evidence of any German element influencing that poetry. Would it not be simpler to think of local influences? This local influence may have come from two sides: either from Arabic poetry, or from the Byzantine syllabic poetry which was extensively used in the Church liturgy, and which is not so far away from the Sicilian school as is commonly thought.

As a matter of fact, the Church in southern Italy and Sicily was Greek for many centuries and opposed a strong resistance to the process of Latinization started by the Normans. In the last part of the twelfth century we find in Sicily a very remarkable writer of Greek homilies, the so-called Teophanes Cerameos, and one of his best Greek sermons was preached before King Roger in the dedication of the Cappella Palatina in Palermo. The "syllabic" religious poetry found here a very fertile ground. Sicily produced quite a number of hymnographers, the best of whom is perhaps Joseph the Hymnographer, author of hundreds of poems, some of which are to be found even today in the Greek liturgical books. Now it seems almost impossible that this religious syllabic poetry, which was so widely spread among the Sicilian Christians for so many centuries, did not exercise any influence on the popular songs which must have been not lacking among those populations. The fact is that the fragments we possess of this Byzantine syllabic poetry show here and there in its metrical forms and in the use of rhymes some analogies with the later poetry of the Sicilian school. One of the most striking of these is the form of the *ottava*, which is undoubtedly of Sicilian origin, and which is to be found almost exactly in some Byzantine fragments. Of course this is only a suggestion. I am fully aware that this problem is not easy to solve, but I think it is worthy of consideration.

The synthesis of mediæval theology as presented in Dante's poem is outlined by Professor Grandgent in a few pages, and as a whole it is sufficiently exact. Of course Professor Grandgent does not profess to be a theologian, and it is quite natural that he should miss some points; especially, it seems to me, his exposition of Dante's scholastic doctrine of free will and sin overlooks the essential point of the system.

A remarkable feature of this book is a number of passages of Dante's poems rendered into English by the author. To translate Dante's *terzine* into English *terzine* with the same number of verses and the same system of rhymes, is by no means an easy task. Professor Grandgent, however, if we may judge from these passages, is

well equipped for this work. A good many of the *terzines* we find in this book not only convey exactly Dante's thought and not "*disjecti membra poetæ*," but also the original and peculiar shade of color of Dante's words. See, for instance, to quote only one passage, the translation of the last *terzines* of the *Purgatorio* (p. 204). Of course there are instances in which the translator remains far below the original and even modifies unduly Dante's images, but almost never do we find cases of real mistranslations. I wonder, however, why Professor Grandgent does not give in their Latin original those words which Dante himself gives in Latin, and which belong in most of the cases to the Church liturgy, like the "*Asperges me*" (p. 203), and the "*Te lucis ante terminum*" (p. 362).

The five lectures on the "*Ladies of Dante's Lyrics*" contain not only, carefully stated, the conclusions of modern literary criticism about the historical identification of the ladies mentioned in Dante's lyrics — Violetta, Matelda, Pietra, Beatrice, and Lisetta — but also a very remarkable psychological analysis of the nature and the character of Love as it was conceived by Dante and the poets of the "*dolce stil nuovo*." In this book also quite a number of Dante's lyrics are rendered into English, reproducing exactly the metrical systems of the originals. They confirm our impression of Professor Grandgent's ability as a translator of Dante, and make us hope that he will give us a complete new translation of the whole of Dante's poetical work, which will be by no means a useless addition to the many that we already possess.

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WESSEL GANSFORT: *LIFE AND WRITINGS*. EDWARD W. MILLER. PRINCIPAL WORKS, tr. by JARED W. SCUDDER. 2 vols. G. P. Putnam's Sons. 1917. Vol. I, pp. xvi, 333. Vol. II, pp. 369.

In studying any important movement in the world's development, after due attention and estimation have been given to the chief movers in it, our interest turns to those who were less prominent but whose importance was almost as great since they laid foundations and prepared the way for the chief actors. These John the Baptists are always appealing figures; and it is necessary to study them in order to perceive the movement as an orderly development and not an unrelated outbreak. There are many such forerunners in case of the Protestant Reformation. One whose acquaintance, it is safe to say, comparatively few in our time have made, is intro-